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THE WORK OF THE MUSEUM'S  
EGYPTIAN EXPEDITION DUR-  
ING THE WAR

THE excavations conducted by the Museum on its concessions at Lisht and Thebes had been concluded for the season of 1914 in the early summer of that year and the members of the expedition were scattered in various parts of Europe, when in the last days of July and the first of August the European war-cloud broke—with but little warning, at least to the outside world.

The writer had reached London from Cairo the middle of June and for six weeks was engaged there in completing with some of the staff the plans and preparations for the next season's work. Then, following arrangements made some time before, he sailed for home from Liverpool on July 30th. Two days previously Austria had declared war upon Servia, but it was still hoped in England that a general war could be averted. Then during the following days of the voyage Europe generally became involved until, when our ship was on the Banks, we received the news that England had finally entered the struggle.

To us this brought the realization that Egypt might to some extent be affected if, by any chance, Turkey should enter against England and her allies; but when, several months later, this possibility actually came to pass and Turkey launched her attack against the Canal, the security of Egypt was never seriously threatened and conditions in the country remained normal except on certain economic sides.

As soon as the writer had landed in New York enquiry was sent back to the headquarters in London of the principal Egyptian banks as to the facilities for exchange on Cairo, and it was apparent from the first that for the time being, with the assurance given us by the Foreign Office that we might conduct archaeological work in Egypt as usual, our chief difficulty lay in sending through to Cairo sufficient funds to conduct the work on its regular scale. Finally, in view of several large problems of installation and rearrangement of the Egyptian galleries in the Museum which

had been planned, before the war arose, for the winter of 1914-15, the work both in the Museum and in Egypt was adjusted in a manner which seemed to meet best the existing conditions. Four members of the Expedition were assigned to the work in the Museum, while the four others went back to Egypt to conduct the excavations and likewise to undertake the work of recording Theban monuments under the Robb de Peyster Tytus Memorial Fund of which announcement was made in the BULLETIN of last October.

So far as the regular work of the expedition in excavation was concerned, it was clear that our main purpose must be to hold together and provide employment for our body of skilled native workmen while the war continued and to achieve the best results for the Museum which the limitations imposed by the war allowed us. Therefore it was decided to suspend for the time being the excavations which had been in progress at the Pyramids of Lisht and to concentrate our whole skilled native force on the Museum's other concession at Thebes. The conduct of the excavations there, principally on the Palace of Amenhotep III, was under Mr. H. G. Evelyn White, whose report will appear in a later number of the BULLETIN.

In the newly established work of the Tytus Fund, Mr. N. de Garis Davies with the assistance of Mr. H. R. Hopgood conducted work in the clearing and recording of several of the tombs of Theban officials at Sheikh Abd el Kurneh, particularly those of Surer, Puimre, and Nakht, with results of much interest and importance which will be described by Mr. Davies later in the BULLETIN.

Another side of the work under the Tytus Fund was carried out by Mr. Henry H. Burton, whom the expedition was fortunate in securing as a member of its staff on the expiration last year of the excavations of the late Theodore M. Davis, in the Valley of the Kings at Thebes, of which Mr. Burton had been in charge for several years. The past winter he has been engaged in securing for the Museum a large number of photographic negatives in illustration of the constructive and decorative features of both

Theban tombs and temples, and his work as planned for several years under the generous provisions of Mrs. Tytus's gift will ultimately provide us with an invaluable record of these monuments.

Although there seems every likelihood at the present time that the war will continue through the coming winter, yet in view of the fact that the conditions in Egypt have now become entirely normal so far as the conduct of archaeological work is concerned, it will be possible this season to resume the regular course of the Expedition's work. Certain members of its staff will still remain here to complete the work on hand in the department, but the other members have now started for Egypt where a new programme of excavation in the Assasif at Thebes will be pushed forward as far as possible and, at the same time, the work of the Tytus Fund in the recording of Theban monuments will be carried on in continuation of that of last season. Under the provision made by this fund for the publication of these monuments, the first volume of the series—in this case describing and illustrating the Tomb of Nakht—is now in press and will appear during the winter.

A. M. L.

## DEPARTMENT OF CLASSICAL ART ACCESSIONS OF 1914

TERRACOTTAS, BRONZES, GLASS,  
AND GEMS

THE sculptures and vases acquired last year have already been described in previous numbers of the BULLETIN; there remains for discussion some miscellaneous material, consisting of five terracottas, six bronzes, one piece of glass, and four gems.

Among the terracottas the most important is a large plaque decorated with a funeral scene (fig. 1). It is of great interest both for its technique and for its early style. The subject is treated in the usual way. A dead woman is laid out on a couch surrounded by five mourning women, tearing their hair in the customary attitude of lamentation. The scene is worked in low relief, and painted. Numer-

ous traces of this paint are still preserved; from these it can be determined that the garments, the hair, and the eyes of the figures, as well as the details of the couch and the border surrounding the relief, were once purple and red.

Scenes of the deceased lying in state surrounded by mourners are familiar to us, both from the colossal Dipylon vases of the eighth century and from the Athenian vases of the second half of the sixth and the fifth century. Our relief forms a link between these two sets of representations, dating probably not later than the beginning of the sixth century B. C. The style is still very archaic. The features are heavy, the hair is depicted as a series of horizontal rolls, and there are many mistakes in drawing. But there is much more animation in the figures than in those on the Dipylon vases, and the artist shows a real interest in making the scene lifelike and in varying his motives. Our relief may be compared with a similar scene of about the same period on a Corinthian vase in the Louvre (E 643), where the body of Achilles is laid out on a couch of similar pattern to ours. Of the two, our relief is slightly earlier, and, having been found at Olympos, is presumably of Attic workmanship.

An Etruscan frieze, decorated with a brilliantly colored relief, is another interesting acquisition (fig. 2). The decoration consists of a marine scene, with sea-horses and dolphins scampering amid seaweed and shells. Below, a conventional wave pattern indicates the sea. There are in all seven slabs, alike in every detail, so that we may assume that they were made from the same mould. The colors—red, blue, and yellow—are still well enough preserved to give us some conception of the gay effect of the whole. The frieze probably once ornamented an Etruscan tomb chamber. From its stylistic similarity to the decoration of a cista cover (Monumenti dell' Instituto, IX, pls. LVIII, LIX) and a late Etruscan wall-painting (Monumenti dell' Instituto, VIII, pl. XXXVI), we may date it in the third century B. C.

Two terracotta statuettes of the fourth century B. C. have been added to our col-